two the costume approaches nearly that of the reign of James the First.

The character of the ornamented bays will be best seen by the two, given in detail, on the preceding page; the whole are of similar character, containing within the scroll-work, shields, arms, such as helmets, breast-plates, swords, pikes, and flags; musical instruments, wreaths of laurel, &c.; in some are represented instruments of war of earlier date: many of the small figures in the standards have circular shields on their left arms. In the whole of the bays the artistic filling up of the space, and the leaving of proper voids, is capitally attained.

The building contains a great deal more of detail interesting to the architect. The front itself is a good specimen of the heavy moulded brickwork of the day; several of the rooms contain richly-ornamented plaster ceilings,—one in particular is extremely handsome, and the quaintly carved door-frames leading into all the rooms from the staircase, must not be forgotten. Several of the plaster friezes in the rooms are of much earlier style than the building itself; they were the plasterer's stock patterns of the day: some of them I have met with in old buildings in Yorkshire and Somersetshire. The rooms are of a noble size, and indeed the whole building is planned on a grand scale; it is admirably adapted for its present purpose, the education of youth on the French system: the establishment is called College Français de Londres, the master is the Rev. G. V. De Linde Monteuuis. This gentleman kindly permitted me to inspect the building, for the purpose of making the sketches engraved in the present paper. C. J. R.

COLOURED DECORATIONS.

At a meeting of the Decorative Art Society, on November 26th, a paper "On Chromatic Decoration," was read by Mr. E. Cooper. He commenced with a chronological review of various modes of applying or using colour in Egypt, and on the continent of Europe, from remote times to the end of the 17th century. In referring to the stupendous and richly-decorated remains of temples and porticos in Egypt, he commented on the dull and opaque colours, contrasted with mat and burnished gold (laid on in leaves) which are found therein, and also upon mummy cases; he described the coloured intaglios on the walls, and the painted ceilings of deep azure, studded with stars i. the temple of Medeenet Habou, at Thebes; he exhibited drawings of Egyptian ornament of excellent design, and remarked that no progressive improvement in decorative art is discernible in these works.

The temples of Greece were then noticed, where colour was applied to capitals, frieze, entablature, and the back-grounds of the tympanum; also on the ogee mouldings, where honeysuckle, egg, and other enrichments were painted or stencilled; and it was observed, that, although no remains have been discovered, it was reasonable to infer, from the eminent state of plastic art, that contemporary pictorial art had arrived at considerable perfection, and the names of some Greek artists were given, on the authority of Pliny and Quintilian. After some remarks on the vases of Greece, and the mural decorations of the sepulchres of Etruria, he directed especial attention to the magnificent baths or thermæ of Titus, at Rome (erected A.D. 70), and (referring to the illustrations by M. Ponce), he observed that the fresco paintings found there, display in the grouping, drawing, and management of drapery, a refined feeling and knowledge of art; and in his remarks on the colour used, he observed that the decorations were executed, most probably, by Greek artists.

The decorations of Pompeii and Herculaneum, being of the same period, were then described; but, as might be supposed, from their being provincial towns, they would be found inferior in execution and splendour to those of the capital. The arrangement on the walls, of masses of black, red, and white, exhibited a principle which was commented on at some length; and it was also remarked, that these examples do not afford an absolute criterion by which to estimate the perfection of the arts of that or the preceding age. Passing over several centuries, he next noticed the early efforts of Christian art, remaining to us in the mosiacs of the churches and palaces of Italy; and after some remarks on the productions of Cimabue, Giotto, and Leonardo da Vinci, he entered upon a consideration of the decorative works of Michael Angelo and Raphael.

In this period of Italian art, the anachronisms and disregard of relative proportion, in the parts composing arabesque or grotesque decorations, were especially noticed, as well as the enrichments, similarity in design and colouring, existing between the works of Raphael and his school, and those in the baths of Titus, before alluded to, and which were discovered at this time: a striking instance was exhibited, in the decorations at Mantua, by Giulio Romano, and Andrea Mantagna. (See Gruner, plate 24, and plate 5 of the Baths.)

The magnificent decorations by the Venetians were next described, in which massive mouldings richly carved and gilt, divided the surface of ceilings and walls; the coffers or panels being filled with paintings by Titian, Tintoretto, &c., produced a gorgeous effect. The decorations of the ceiling of the sacristy attached to the Duomo, or cathedral at Venice were said to be worthy of recommendation, on account of durability and splendour, for open colonnades in this country (such as at the Royal Exchange); the back grounds were of vitrified gold, and exhibit all the beauty of ancient mosaic, combined with the harmonious colouring and beautiful ornament of the sixteenth century. This century witnessed the rise and decline of fine art in Italy, and in the following one, although we meet with some good artificers, they were mere copyists and mannerists, and not great artists.

In discussion, the terms arabesque, grotesque, moresque, &c., were argued; the modes of lighting, and the principles of *gravitation* of colours on walls of apartments were commented on, and a regret expressed that decorations in the houses of nobility are not sufficiently known or accessible to the inspection of decorators and artists.

CEMETERIES *VERSUS* CHURCHYARDS.

In the course of the alterations now going forward at Redcliffe church, Bristol, it has been found necessary to the security of the walls, by rendering them free from damp, to lower to a depth of several feet a portion of the soil which in the course of ages had risen far above its original level; and in doing this, many graves have been opened, and the bony tenants ejected from their dwellings. This course has naturally been met by great opposition on the part of the parishioners, and it has become a debateable question whether the dead should be allowed to rest, and the walls to decay, or whether the interests of the buried should give way to those of the living, and the bones be removed for the better security of the costly and magnificent temple. It is a painful question, but one that we think must be decided in favour of the building and those who have a living interest in its stability. It brings with it, however, some considerations on the presumed freedom from disturbance, in the rest afforded by the churchyard, and may serve to illustrate the fallacy of the notion, entertained by many, that the repose of the dead is more permanently secured by burial in a churchyard than in the public cemeteries.

That which has happened in the case of Redcliffe, has happened lately or must happen soon, in regard to half the churches in the country. Since the zealous spirit for restoring and preserving our ecclesiastical edifices which distinguishes the present day, has gone abroad, it has been discovered that in order to defend the walls and pavements from the destructive agency of damp, a course similar to that now being pursued at Redcliffe, is in most cases necessary. Constant burial has a tendency gradually to raise the soil of the churchyard; and the most reprehensible practice of burying close up to the church walls produces at once damp, and an instability arising from the removal of the due support, afforded by the earth; to the foundations of the walls. To remedy this there is no other course than to remove the graves.

In the course too, of improvements which the spirit of the age requires, churches have in some instances been swept away to improve the thoroughfares in towns, and the grave yards have been converted into pitched ways.

The new cemeteries, whatever may be the case in future ages, are not at present liable to such disturbances, and therefore they have an advantage in this respect, to add to the very important considerations that recommend them, in a sanatory point of view, over churchyards in towns.*

The truth is, we cling to the idea of superior sanctity in churchyard ground, and of more undisturbed repose existing within the shadow of the churchyard yews, from the associations and habits of feeling that make all venerable abuses dear to us, and which it requires at first an effort of reason to overcome; but which, once overcome, are looked back to with surprise that in spite of reason, they should ever have exercised such influence. It requires only that we grow accustomed to the new system of burial, that the yews and cypresses and willows of our new cemeteries have time to strike deep root in the soil, in order that we learn to associate these cities of the dead with the notions of undisturbed seclusion and hallowed tranquillity, which, in truth more properly belong to them, than at least to *city* churchyards. What spot can have more the aspect of a *home* of the dead, than the beautiful burying ground of Père-la-Chaise? It is not gloomy—it is not gay; but has a sort of cheerful solemnity completely harmonizing with the tone of mind in which death should be contemplated by the Christian.—*Great Western Advertiser.*

* "In large towns, and among a compact population, as in London, where the daily expenditure of nervous and muscular energy of the majority of its inhabitants is so constant and so excessive—where with the professional, the literary man, the artisan, and the various classes of a most industrious and hardly-worked community, the toe of the night (more especially in crowded busy neighbourhoods) treads on the heel of the morrow, and the toil of the day is scarcely permitted to be forgotten in the repose of night—how important is it to themselves, their relations or dependants, and the society of which they are units, that during the period when their *power of resistance* against *malarious* influence is weakened by sleep, the atmosphere they are insensibly breathing should be in as pure a condition, or, in other words, as free from mechanical admixture, as possible: how important is it, I repeat, that present legislations should remove the errors of the past! A superior education, and pecuniary means, enable the higher classes of society to locate themselves beyond the reach (at least they think so) of malarious influence. The principle is a selfish one—the practice even more than doubtful. May they be warned in time! They have never, as yet, roused themselves from their dangerous dreaming, until the shadows, generally dimly outlined in the distance, have striden as the destroying angel over their own thresholds."—*Interment and Disinterment; by Mr. G. A. Walker.*

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THE TROUBLES OF RAILWAY SURVEYORS.

We lately referred (*ante* p. 564), to the opposition which gentlemen engaged in the railway surveys meet with from certain land, owners in various parts of the kingdom, and gave cases illustrating the desperate lengths to which this opposition is carried. Since then several other cases have occurred, affording additional proof, if such were required, of the necessity for parliamentary interference early in the ensuing session.

On Tuesday last, a company of railway surveyors were employed to take the levels, &c., near Islip, Oxon, when they were interrupted by the villagers, who, by main force, put an end to their proceedings.

At the Brentford Petty Sessions, on Monday, six railway surveyors were convicted on a charge of trespass on the grounds of Mr. Wilmot, at Ilseworth, and sentenced to a fine of 1*l.* each, with a warning that the highest penalty would be enforced in case of future delinquency.

Last week an attempt was made by the surveyors to complete their operations over the estate of Mr. Leigh, of Adlington, for the London and Manchester Direct, but that gentleman, with a number of servants, forcibly resisted the attempt, and, after a fight, secured several of them, who, on being taken before the Macclesfield magistrates, were charged with a trespass, and were fined 5*s.* each, which, with expenses, amounted to 20*s.*

Another conflict has occurred at Saxby. The scene is related by the *Leicester Advertiser*.—The surveyors belonging to the Peterborough and Nottingham Junction Railway attempted to survey a portion of Lord Harborough's land at Saxby, near Stapleford Park. The tenant ordered them off, but they would not retire. Several of Lord Harborough's men were present, and one of them (Biddle, a keeper) stood before the surveyor, and prevented his carrying the chain forward. This gentlemen then rushed upon Biddle, and